

PROJECT NOS: 02349/2721-4TX: WEEKS 40/41/42/431/LDL BOO(5H)(6B)(7W)(8P)/71/X29.9.79 & 6/13/20.10.79SPOOLS: 412560, 412568, 418036, 418041BBC-1 COLOURDOCTOR WHO (5H)

TX1979

CITY OF DEATH

by

David Agnew

20/10/79

Producer ..... Graham Williams  
Director ..... Michael Hayes  
Script Editor ..... Douglas Adams  
P.U.M. .... John Nathan-Turner  
P.A. .... Rosemary Crowson  
A.F.M. .... Carol Scott  
Assistant ..... Jane Wellesley  
Floor Assistant ..... Sally Bates  
  
T.M. Lighting ..... Mike Jefferies  
T.M. Technical ..... John Dean  
Sound Supervisor ..... Tony Philpot  
Gram Ops ..... Ian Tomlin  
..... Scott Talbot  
Electronic Effects ..... Dave Jervis  
Vision Mixer ..... Nigel Finnis  
Senior Cameraman ..... Alec Wheal  
Crew ..... 11  
  
Film Cameraman ..... John Walker  
Camera Assistant ..... Niall Kennedy  
Sound Recordist ..... Graham Bedwell  
Sound Assistant ..... John Crossland  
Sparks ..... David Gorringer  
Film Editor ..... John Gregory  
  
Designer ..... Richard McManan-Smith  
Design Assistant ..... Sandy Garfield  
Visual Effects Designer ..... Ian Scoones  
Scaroth Mask ..... John Friedlander  
Costume Designer :..... Doreen James  
Make-up Artist ..... Jean Steward  
  
Special Sound ..... Dick Mills  
Music ..... Dudley Simpson

FILMED 30th April - 4th May 1979 in Paris.STUDIO 21st/22nd May 1979 in TC3.  
3rd/4th/5th June 1979 in TC6.



DEPT. DRAMA SERIES/SERIALS		From GRAHAM WILLIAMS	
PRODUCER OF DOCTOR WHO			
Script Editor	DOUGLAS ADAMS	Project No.	02349/2721-4
Title of Play, Series episode or Serial		CITY OF DEATH (WORKING TITLE)	
Author (and Translator)	DAVID AGNEW	Dramatised/ Adapted by	
Director (if known)	MICHAEL HAYES	Rec. Wk. & Day (if known)	21/22 May & 3, 4, 5 June
Studio	TC3 & TC6	TX Week & Day (if known)	SATURDAY Wk 40 -43
Approx. No. & Type of Sets		Possible Film Req.	Week 18 (Paris)
TYPE OF DRAMA		Modern or Period (give date)	
		SCIENCE FICTION ADVENTURE	
Comedy, Drama, Suspense, Thriller, etc.			

## BRIEF OUTLINE OF PLOT (Information in brackets NOT FOR PUBLICATION)

A crippled Jagaroth spaceship, piloted by SCAROTH, explodes on take off (from pre-historic Earth).

In 1979 Paris, the Doctor and Romana experience a "crack in time" and fall in with an English detective, DUGGAN. They uncover a plan by the COUNT and COUNTESS SCARLIONI to steal the Mona Lisa with the use of alien technology.

The Count, (whom we discover to be Scaroth in disguise) is selling off an astounding collection of art treasures to finance time travel experiments conducted for him by PROFESSOR KERENSKY.

In a room which has been sealed for centuries in the Count's cellar the Doctor discovers six more apparently genuine Mona Lisas and goes off to Renaissance Florence to find Leonardo da Vinci. He is not there, however, he has been taken by the evil CAPTAIN TANCREDI, another manifestation of SCAROTH, who is forcing him to produce more Mona Lisas. We never actually see Leonardo.

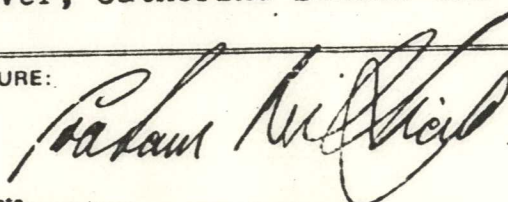
(SCAROTH has been splintered in time by the spaceship explosion and now exists in twelve different Earth times. He has been using his ability to work in cross temporal unison with himself to conduct massive art frauds and so finance his time travel machine which he hopes will take him back in time to the point where he can prevent the explosion of his spaceship.

Under the threat of the destruction of all of Paris, Romana helps him. He travels back to pre-historic times, hotly pursued by the Doctor, who has realised that the explosion of the Jagaroth spaceship was the blast of radiation which brought about the formation of amino acids in the primeval seas, and thus was the cause of life on Earth. The Doctor prevents SCAROTH from stopping the explosion. Once it has happened, he says, the course of history must not be changed.)

ANY OTHER POINTS (e.g. names of leading artists if known)

Julian Glover, Catherine Schell and Tom Chadbon. Filmed in Paris.

PRODUCER'S SIGNATURE:



Date:

23rd May, 1979

Blue Copy - BBC 1

Gold Copy - BBC 2

CAST LIST

<u>Character</u>	<u>Artist</u>
Doctor Who	TOM BAKER
Romana	LALLA WARD
Count/Scaroth/Tancredi	JULIAN GLOVER
Countess	CATHERINE SCHELL
Duggan/Jagaroth Voice 2.	TOM CHADBON
Kerensky	DAVID GRAHAM
Hermann	KEVIN FLOOD
Soldier/Jagaroth Voice 1	PETER HALLIDAY
Louvre Guide	PAMELA STIRLING
Art Lovers	ELEANOR BRON
	JOHN CLEESE

NON-SPEAKING ARTISTS

<u>Character</u>	<u>Artist</u>
Thug 1.	PAT GORMAN
Thug 2.	PETER KODAK
Thug 3.	ANTHONY POWELL
Thug 4.	MIKE FINBAR
Cafe Patron	WALTER HENRY
Artist in Cafe	JAMES CHARLTON
Customers in Cafe	LEWIS PIRELLA HAROLD SHIELDS COLIN THOMAS ELAINE WILLIAMS
Customers in Modern Art Gallery	IRIS EVERSON JULIETTE JAMES TERRY SARTAIN LEON MAYBANK
Gendarmes outside Louvre	ROBERT JOUHIER CHRISTIAN FOUCAT
Gendarme in Louvre	RODNEY CARDIFF
Louvre Guards	BRUCE CALLENDAR MAUREEN MASON
Plain-clothes Detectives in Louvre	ALFRED MOORE JAMES MUIR DAVID GLEN MIKE MUNGARVEN
Tourists in Louvre	MICHAEL JOSEPH DAVID GLEN MAGGIE PILEAU JENNY PERSIVA LEE RICHARDS FRANCES TANNER SHAN RICCO DAVID HARRIS SUE WINKLER MICHAEL BRYDON PHILLIP GRANT MIKE MUNGARVEN KAREN COOPER GEOFFREY WHITESTONE KEVIN HUDSON KEVIN SULLIVAN GRAHAM SMITH HELEN RAYE CATHY WINTER
Maid at Chateau	JANE BOUGH
Double for Julian Glover as Scaroth	RICHARD SHEEKEY



D O C T O R   W H O   (5H)

CITY OF DEATH

by

David Agnew

EPISODE   FOUR

TK SEQ.1.

Series opening titles  
with music.

Dur: 00'28"

Title  
Music  
00'00"

DOCTOR WHO LOGO at 00'16½"

S/I  
TJ1 at 00'23"/  
CITY OF DEATH

S/I  
TJ2 at 00'24½"/  
by DAVID AGNEW

S/I  
TJ3 at 00'26½"/  
PART FOUR

TK SEQ.1A.

Dur: 00'09"

REPRISE

(A) EXT. PARIS STREETS. DAY.

00'30"

DOCTOR running  
up collonade  
towards cam.



(B) INT. KERENSKY'S LAB. DAY.

136B.

GROUP

THE COUNT AND A  
BEMUSED KERENSKY  
WATCHING ROMANA  
WHO HAS SEEN  
ENOUGH OF THE  
EQUIPMENT TO  
REALISE THE  
SERIOUSNESS OF  
THE COUNT'S  
INTENTIONS.

HERMANN IS WATCHING  
DUGGAN, GUN AT THE  
READY.

COUNT You're beginning to appreciate the truth of my words, are you?

ROMANA That you can destroy Paris?  
Yes.

KERENSKY Why all this talk of destruction? What are you doing with my work?

COUNT Professor, I shall show you.  
Would you care to examine the field  
generator.

KERENSKY GOES TO  
THE FIELD GENERATOR  
AND STANDS WONDER-  
ING WHAT HE'S MEANT  
TO BE LOOKING FOR./

136C.

MS COUNT

COUNT You will now see, my dear,  
how I deal with fools.

HE REACHES TOWARDS  
A SWITCH.

136D.

KERENSKY No./not that switch...

KERENSKY in  
machine - he  
crumples.

138. MCU ROMANA - horror. THERE IS A CLICK  
OF THE SWITCH. A  
TIME BUBBLE FORMS  
AROUND THE PROFESSOR./

137. MCU DUGGAN - horror. WHILE ROMANA AND  
DUGGAN WATCH WITH  
HORROR KERENSKY  
AGES RAPIDLY AND  
SHRIVELS UP INTO  
A SKELETON.

377. KERENSKY ageing  
to skeleton.

M.41.  
01'13"

SCENE 1. INT KERENSKY'S LAB. DAY.

138A. COUNT. Widen  
to GROUP. / THE COUNT IS PLEASED  
WITH THE PERFORMANCE  
OF THE MACHINE.

01'26"

138B. GROUP COUNT The unfortunate effect of an  
unstabilised time field. Now I will  
do exactly the same thing to the  
whole of this city unless you reveal  
to me the secret of how to stabilise  
that field./

138C. COUNT DUGGAN You're mad! You're insane!  
You're... inhuman!/  
COUNT

COUNT Quite so. When I compare my  
race to yours, human, I take the word  
'inhuman' as a great compliment.

DUGGAN But...

138D. GROUP COUNT Oh do be quiet./

ROMANA Count, you must have realised  
by now that I am not from this planet.  
Why should it worry me if you destroy  
Paris?

THIS HORRIFIES  
DUGGAN.

DUGGAN What are you talking about!



COUNT You've had your warning.  
Hermann, kill him.

138E. ROMANA No!/  
COUNT

COUNT Ahh! So you do care. I  
138F. think you've answered your own  
ROMANA question. Not a very clever bluff./

ROMANA All right, what are you  
138G. trying to do?/  
COUNT

138H. COUNT You agree to co-operate then?/  
ROMANA

ROMANA Just tell me what you're  
138I. trying to do and I'll see./  
GROUP

COUNT Excellent. Hermann?

HERMANN Yes, sir.

COUNT Take him away. Lock him up.  
138Z. I shall keep him as an insurance  
policy since it is unfortunately not  
possible to kill/him twice.

GROUP -  
DUGGAN/HERMANN  
f/g. DUGGAN  
reacts.

HERMANN TAKES  
DUGGAN AND LOCKS  
HIM INTO THE  
STOREROOM./

138J. ROMANA/COUNT

COUNT Now, my problem is very  
simple. Four hundred million years  
ago the spaceship which I was pilot-  
ing exploded while I was trying to  
take off from the surface of this  
planet.

ROMANA That was clumsy of you.

COUNT A calculated risk. The space-  
ship sustained considerable damage. I  
was in the warp drive cabin and when  
the explosion occurred I was flung  
through the time vortex and split  
into twelve different parts which

COUNT lead... have lead, independent but connected lives in different times of this planet's history. Not a very satisfactory mode of existence.

ROMANA So you want to reunite yourself? Yes?

COUNT More than that. I want to go back to where my spaceship is...was... and stop my original self from pressing the button.

138K. ROMANA And you were hoping to do that with this lot?/

COUNT

138L. COUNT You underestimate the problems with which I was faced. My twelve various selves have been working throughout history to push forward this miserably primitive race so that even this low level of technology could be available to me now./

ROMANA.  
Tilt down to  
skeleton.

ROMANA But this won't work. Put yourself in that bubble and you would either regress back to being a baby again or go forward to old age.

138M. COUNT I had worked out a way but it would have taken rather too long./

COUNT

Now, with your help, I shall be able to return with ease. Now. Build me a field interface stabiliser./

138N.

ROMANA

138P.

COUNT

ROMANA HESITATES./

138Q.

ROMANA

COUNT Do it!./

ROMANA All right. I'll help you.



SCENE 2. INT. CHATEAU LIBRARY. DAY.

358.

Door. DOCTOR/  
MAID/THUG in.

A MAID IS SHOWING  
THE DOCTOR INTO  
THE ROOM. THE  
DOCTOR INSISTS ON  
KEEPING HIS HANDS  
CLEARLY WELL ABOVE  
HIS HEAD.

WE SEE THAT THE  
MAID IS FOLLOWED  
BY ONE OF THE  
THUGS WITH A GUN.

MAID leaves.

DOCTOR I should like to make an  
appointment with Count Scarlioni at  
his earliest convenience, if you don't  
mind.

Hold DOCTOR/  
THUG over to  
fireplace.

HE ADDRESSES THE  
NEXT REMARK TO  
THE THUG.

DOCTOR Ah good, someone in authority.

WE DON'T FOR THE  
MOMENT REALISE HE  
IS REFERRING TO  
THE COUNTESS WHO  
IS FOR THE MOMENT  
OUT OF SHOT.

358A.

DOCTOR Would you please inform the  
Count that I wait upon him please./  
DOCTOR/THUG.

THE MAID LEAVES.

THE THUG MOTIONS  
THE DOCTOR OVER TO  
THE FIREPLACE AND  
CONTINUES TO KEEP  
HIS GUN TRAINED ON  
HIM.

358B.

DOCTOR

DOCTOR The silent type, eh? Once  
knew a boy like you. Never said a word/  
very taciturn. "Well", I said to him,  
"no point in talking if you've got  
nothing to say". Did well in the  
end though. Name of Shakespeare.

HE TURNS TO ADDRESS  
THE COUNTESS, WHO  
WE NOW SEE IS  
STANDING BY THE  
WINDOW.

359.

DOCTOR Read any Shakespeare,  
Countess?

COUNTESS at  
window. Hold  
her to book-  
case, then R  
to DOCTOR,  
THUG b/g.

COUNTESS A little.

SHE MOVES OVER TO  
A PAINTING AND  
PRESSES A CONCEALED  
LEVER. THE PAINTING  
SLIDES UP TO REVEAL  
A BOOKCASE BEHIND IT.

THE COUNTESS TAKES  
A LARGE, LEATHER-  
BOUND BOOK OFF THE  
SHELF AND HANDS IT  
TO THE DOCTOR.

COUNTESS Hamlet. First draft.

DOCTOR LOOKS AT IT  
IN SOME ASTONISHMENT.

DOCTOR This has been missing for  
centuries.

COUNTESS It's quite genuine, I  
assure you.

DOCTOR I know. I recognise  
the handwriting.

COUNTESS Shakespeare's.

DOCTOR No, mine. He sprained his  
wrist writing sonnets. Wonderful  
stuff. "To be or not to be, that is  
the question. Whether 'tis nobler in  
the mind to suffer the slings and  
arrows of outrageous fortune or to  
take arms against a sea of troubles...



DOCTOR Take arms against a sea of troubles? - that's a mixed met... I told him that was a mixed metaphor, and he would insist.

359A. COUNTESS Oh, Doctor, I am quite convinced you are perfectly mad./  
DOCTOR

359B. DOCTOR Only nor' nor' west. Nobody's perfect. If you think I'm mad because I say I met Shakespeare, then where do you think your precious Count got that?/  
3-S

360. COUNTESS He's a collector. He has money and contacts./  
DOCTOR

361. DOCTOR Contacts! Human contacts?/  
How much do you really know about him, eh? I think rather less than you imagine.

M.42.  
05'32"



SCENE 3. INT. KERENSKY'S LAB. DAY.

251. \_\_\_\_\_ / ROMANA IS BUSYING  
ROMANA. Pan R HERSELF WITH  
to COUNT. VARIOUS COMPONENTS.  
HERMANN arrives.

THE COUNT IS KEEP-  
ING A CLOSE EYE ON  
HER.

HERMANN ENTERS.

HERMANN Excellency!

05'45"

252. \_\_\_\_\_ COUNT Don't tell me - the Doctor's  
here.

253. \_\_\_\_\_ ROMANA reacts.

\_\_\_\_\_ COUNT/HERMANN.

HERMANN Why yes, sir, so I've only  
just been told by the maid.

COUNT I knew it. Bring him down  
here.

253A. \_\_\_\_\_ HERMANN Yes, sir./  
ROMANA.

SCENE 4. INT. CHATEAU LIBRARY. DAY.

362. \_\_\_\_\_ / AS BEFORE.

COUNTESS/DOCTOR,  
THUG b/g.

DOCTOR How long have you been  
married to the Count?

COUNTESS Long enough.

DOCTOR "Long enough". I like that.  
Discretion and charm. So civilised.  
So terribly unhelpful.

COUNTESS Discretion and charm.  
I couldn't live without it.  
Especially in matters concerning the  
Count.

363. \_\_\_\_\_  
COUNTESS DOCTOR There is such a thing as  
discretion. There is also such a  
thing as willful blindness./

364. \_\_\_\_\_  
DOCTOR/COUNTESS COUNTESS Blind! I help him steal  
the Mona Lisa, the greatest crime of  
the century, and you call me blind!/  
DOCTOR/COUNTESS

DOCTOR Yes! You see the Count  
as a master criminal, an art  
dealer - an insanely wealthy man,  
and you'd like to see yourself as his  
consort. But what's he doing in the  
cellar?

COUNTESS Tinkering. Every man must  
have his hobby.

365. \_\_\_\_\_ DOCTOR Man! Are you sure/of that?  
COUNTESS

366. \_\_\_\_\_ THE COUNTESS DOESN'T  
KNOW WHAT TO MAKE OF  
THIS./  
DOCTOR

367. \_\_\_\_\_ DOCTOR A man with one eye and  
green/skin.  
COUNTESS



368. DOCTOR THE COUNTESS IS  
NOW DEFINITELY  
PUZZLED./
369. COUNTESS DOCTOR Ransacking the art treasures  
of history to help him make a machine  
to reunite him with his people, the  
Jagaroth./
370. 3-S THE COUNTESS BURSTS  
HERMANN enters. INTO PEALS OF DIS-  
BELIEVING LAUGHTER.
- DOCTOR And you didn't notice any-  
thing?/ How discreet. How charming.
- THE DOOR OPENS AND  
IN COMES HERMANN.
- HERMANN Excuse me, my lady. Doctor,  
the Count is very anxious to see you  
in the cellar.
- HERMANN/DOCTOR  
leave.
- AS THE DOCTOR LEAVES  
WITH HERMANN HE  
THROWS OUT A PARTING  
LINE.
- 370A. CU COUNTESS DOCTOR Think about it, Countess,  
think about it./
- 370B. LS COUNTESS. GRADUALLY THE  
She comes fwd  
to MS at book-  
case. COUNTESS'S LAUGHTER  
FADES AND SOMETHING  
BEGINS TO SURFACE IN  
THE BACK OF HER MIND./
- Hold her to  
table. SHE CROSSES TO THE  
HIDDEN BOOKCASE AND  
TAKES OUT ANOTHER  
BOOK.
- IT IS IN FACT A  
FAKE BOOK. THE  
COUNTESS OPENS IT  
AND TAKES OUT TWO  
PIECES OF TERRIBLY  
OLD PARCHMENT.  
CAREFULLY SHE  
UNFOLDS THEM.

M.43.  
07'18"

371. CU parchments. / WE SEE THAT THE  
FIRST SHEET IS A  
DESIGN FOR THE  
GREAT PYRAMID OF  
CHEOPS, COVERED  
WITH HYEROGLYPHICS.
- THE SECOND SHEET IS  
A DESIGN FOR AN  
ANCIENT EGYPTIAN  
FRIEZE. ALL THE  
FIGURES ON IT ARE  
TYPICALLY EGYPTIAN,  
STANDING IN PROFILE  
AND WEARING DOG  
HEADS, MASKS, ETC.
- THE LAST FIGURE WE  
SEE ON THE FRIEZE  
IS IN AN UNCHARACTER-  
ISTIC POSE. THE BODY  
AND HEAD ARE TURNED  
FRONTALLY. THE FACE  
IS GREEN AND HAS ONLY  
ONE EYE IN THE MIDDLE  
OF THE FOREHEAD./
- 371A. COUNTESS reacts.
371. CU green headed  
figure. THE COUNTESS IS  
HORRIFIED./

SCENE 5. INT. KERENSKY'S LAB. DAY.

254. DOCTOR down stairs.  
Hold him into GROUP. / THE DOCTOR COMES DOWN THE STAIRS, FOLLOWED BY HERMANN WITH HIS GUN.

08'22"

DOCTOR Ah, Count, hello. I wonder could you spare me a moment of your time? Romana, hello, how are you? See the Count's roped you in as a lab assistant. What are you making for him? A model railway? Gallifreyan egg timer? I hope you're not making a time machine. I shall be very angry.

ROMANA LOOKS WORRIED  
AND STARTS MAKING  
PLACATORY NOISES.  
THE COUNT INTERRUPTS.

255. DOCTOR/HERMANN COUNT Ah, Doctor, how very nice to see you again. It seems like only four hundred and seventy-four years since we last met./

256. DUGGAN at grille. DOCTOR Indeed. Indeed, yes. I so much prefer the weather in the early part of the sixteenth century, don't you? Where's Duggan?/

DUGGAN'S FACE APPEARS  
AT THE GRILLE IN THE  
STOREROOM DOOR.

257. DOCTOR/HERMANN DUGGAN Doctor! Get me out of here!/  
DOCTOR/HERMANN

258. DUGGAN DOCTOR Ah, there you are, Duggan. You behaving yourself? Good, good.  
259. DOCTOR/HERMANN Now, Count, what I've come to say is  
260. COUNT that if you're trying to go back in time, you'd better forget it./

261. DOCTOR COUNT And why do you say that?/  
DOCTOR

262. COUNT DOCTOR Because I'm going to stop you./  
COUNT



263. COUNT On the contrary, Doctor, you  
are going to help me./  
DOCTOR
264. DOCTOR I am?/  
COUNT
265. COUNT Indeed you are, Doctor, and  
if you do not it will be very much  
the worse for you, for the young  
lady, and for thousands of other people  
I could mention if I happened to have  
the Paris telephone directory on my  
person./  
DOCTOR
266. DOCTOR That sort of blackmail won't  
work, Count, because I know what the  
consequences would be if you got what  
you wanted. I'm afraid I can't let  
you fool about with time./  
COUNT
267. COUNT You do nothing else./  
DOCTOR
268. DOCTOR Ah, but I'm a professional.  
I know what I'm doing. And I also  
know what you're doing. Romana, put  
the equipment down./  
ROMANA/COUNT
- ROMANA Doctor, it's all right. He's  
only trying to get back to his space-  
ship and reunite himself.
- THE COUNT EXAMINES  
THE COMPONENT ROMANA  
HAS MADE.
271. COUNT Doctor, I think we can dis-  
pense with both your help and your  
interference. Your friend has done  
her work very well indeed./  
DOCTOR
- 271A. DOCTOR Count, do you realise what  
will happen if you try and go back  
to the time before history began?/  
COUNT
- He exits -  
Hold on  
DOCTOR.
- COUNT Yes, yes I do and I don't  
care one jot. Hermann,  
lock them in the storeroom. They  
shall stay long enough to watch my  
departure. After that, kill them in  
whatever way takes your fancy. I  
must say my farewells to the Countess.

SCENE 6. INT. CHATEAU LIBRARY. DAY.

193A. \_\_\_\_\_ / THE COUNTESS'S FACE  
MCU COUNTESS. - IT LOOKS VERY HARD  
AND RESOLUTE.

SCENE 7. INT. CORRIDOR OUTSIDE LIBRARY.  
DAY.

193B. \_\_\_\_\_ / THE COUNT EMERGES  
COUNT comes thru FROM THE TOP OF THE  
door into corridor. STAIRS LEADING DOWN  
TO THE CELLAR. HE  
WALKS ALONG THE  
CORRIDOR. HE IS  
HOLDING THE SMALL  
DEVICE ROMANA HAS  
MADE FOR HIM.

SCENE 8. INT. CHATEAU LIBRARY. DAY.

193C. \_\_\_\_\_ / THE COUNTESS'S FACE  
MCU COUNTESS AS BEFORE.

SCENE 9. INT. CORRIDOR OUTSIDE LIBRARY.  
DAY.

193D. \_\_\_\_\_ / THE COUNT APPROACHES  
COUNT along the THE LIBRARY DOOR.  
corridor.

SCENE 9A. INT. CHATEAU LIBRARY. DAY.

193C. \_\_\_\_\_ / THE COUNTESS AS  
MCU COUNTESS BEFORE.

SCENE 10. INT. CHATEAU LIBRARY. DAY.

- 193E. Doors open to / THE COUNT STOPS IN  
reveal COUNT in SURPRISE IN THE  
doorway. DOORWAY.
194. COUNT My dear?/  
MS COUNTESS  
with gun.
- THE COUNTESS IS  
STANDING OVER BY  
THE BOOKCASE -  
HOLDING A REVOLVER  
IN BOTH HANDS AT  
ARM'S LENGTH. IT  
IS TRAINED ON THE  
COUNT.
195. COUNTESS Close the door./  
COUNT A/B.  
He closes  
door.
196. COUNTESS WITH A FORCED SMILE  
HE DOES SO./
197. COUNTESS What are you?/  
COUNT
198. COUNT I beg your pardon?/  
COUNTESS
199. COUNTESS What have I been living  
with all these years? Where are you  
from? What do you want?/  
WS COUNT -  
he comes fwd  
into 2-S.
- COUNT If I may answer those  
questions in reverse order, what I  
want is a drink. Will you have one?
- HE MOVES TOWARDS  
THE DRINKS TABLE.
- COUNTESS Stay away!
200. THE COUNT TAKES NO  
NOTICE AND PICKS UP  
A BOTTLE./  
2-S
- COUNTESS Put it down!

10'30"



SHE IS OBVIOUSLY IN  
NO MOOD TO BE TRIFLED  
WITH. THE COUNT  
HESITATES, DECIDES  
NOT TO RISK IT AND  
PUTS THE DECANter  
DOWN.

201. COUNT COUNTESS Who are you?/  
202. COUNTESS COUNT I... am Scaroth./  
203. COUNT COUNTESS Scaroth?/  
203A. 2-S COUNT The last of the Jagaroth./ It  
has not been difficult keeping secrets  
from you, my dear. A few fur coats,  
204. COUNTESS a few trinkets, a little nefarious  
excitement.../  
205. COUNT COUNTESS What are the Jagaroth?/  
205X. 2-S COUNT The Jagaroth. An infinitely  
old race. And an infinitely superior  
one./ I shall show you what you want  
205A. CU COUNT - to know, my dear./ M.45.  
mask comes off. 11'51"  
205Y. 2-S Zoom in on COUNTESS WITH A SLOW GESTURE,  
COUNTRESS. THE COUNTRESS IS  
APPALLED.  
206. MS COUNT COUNT I am Scaroth!/ Through me my  
people shall live again! I am glad  
to see you are still wearing the  
bracelet I designed for you, my dear.  
207. COUNTESS It is, as I said, a useful device./  
208. COUNT THE COUNTRESS STARES  
WILDLY AT THE BRACE-  
LET./  
209. COUNTESS - falls. HE PRESSES HIS ORNATE  
SIGNET RING./

209A. COUNTESS onto floor. SHE SUDDENLY YELLS  
IN AGONY AND TRIES  
TO TEAR THE BRACE-  
LET OFF HER WRIST.  
SUDDENLY SHE SLUMPS.

210. MCU SCAROTH.  
He walks over COUNT Goodbye, my dear. I'm sorry  
to her. you had to die. But then in a short  
while you will have ceased ever to  
have existed./

210A. MCU dead  
COUNTESS.

SCENE 11. INT. STOREROOM. DAY.

211. ROMANA - widen / ROMANA IS BEGINNING  
to 2-S with DUGGAN. TO REALISE WHAT SHE  
HAS DONE.
- ROMANA If I'd known I was helping  
the Jagaroth... 12'45"
- 211A. DOCTOR DUGGAN Jagaroth? What's a Jagaroth?/
- 211B. ROMANA/DUGGAN DOCTOR They're not nice to know./
- 211C. DOCTOR ROMANA So that's why he had to go  
back in time - he had to reverse  
history in order to save the Jagaroth  
race. And I've made that possible.../
- 211D. ROMANA/DUGGAN DOCTOR Yes. Without the stabiliser  
he only had the time bubble./
- DUGGAN And he couldn't get into  
that. You saw what happened to the  
Professor and the chicken.
212. DOCTOR ROMANA It doesn't travel in time,  
it just goes forwards or backwards in  
its own life cycle. If he'd got in  
it he'd just have become a baby again./
- DOCTOR What he was really trying to  
do was put the whole world in the  
bubble. Like those tiny jumps in  
time when we first arrived.
- ROMANA (HORRIFIED) ... of course!
213. ROMANA DOCTOR The cracks in time. He  
shifted the whole world back in time  
for two seconds. What he really  
wanted to do was to shift the whole  
world back in time for four hundred  
million years./



214. ROMANA But without the stabiliser  
he couldn't have been there himself  
to save his ship. But how would he  
get the power? It would be fantastic./

DOCTOR

THE DOCTOR POINTS  
THROUGH THE WALL  
AT THE MONA LISAS.

214A. DOCTOR What do you think we've been  
chasing about for all this time?/  
ROMANA/DUGGAN

214B. DUGGAN The Mona Lisas.../  
DOCTOR

214C. DOCTOR He couldn't sell 'em anyway./  
ROMANA/DUGGAN

214D. DUGGAN Why not?/  
DOCTOR

215. DOCTOR Well, before Leonardo  
painted them I wrote "These are  
fakes" on the blank boards with felt  
tip. Show up on any X-ray./  
ROMANA/DUGGAN

216. ROMANA Doctor, there won't be any  
X-rays for it to show up on if he  
gets back to that ship!/  
DOCTOR

217. DOCTOR No. Because you supplied  
him with the vital component he  
needed./

ROMANA.  
Hold her to  
2-S with  
DOCTOR.

ROMANA Wait a minute!...  
When I made that component I rigged  
it so that he could only go back in  
time for two minutes. After that he  
would be catapulted back to his own  
time. Here. Now he couldn't do any  
harm.

DOCTOR One minute would be suffici-  
ent for him to go back in time,  
contact his ship and prevent it  
exploding. He wouldn't then be  
splintered in time and all history  
would be changed.

ROMANA We must do something to  
stop him.

DOCTOR I've got an idea.

ROMANA What?

DOCTOR We'll ask Duggan.

Pan R to  
DUGGAN.

DOCTOR/ROMANA Duggan?

M.46.  
14'19"

217A. DUGGAN Right. Stand back again./

3-S - DUGGAN  
charges.

WITH HIS GREATEST  
DISPLAY OF BRUTE  
STRENGTH SO FAR,  
DUGGAN LAUNCHES  
HIMSELF ENTHUSIASTICALLY  
AT THE DOOR WHICH  
BURSTS OPEN./

217B.

DUGGAN bursts  
through door  
on other side  
and falls out  
of frame.

THE DOCTOR AND  
ROMANA FOLLOW HOT  
ON HIS HEELS.

SCENE 12. INT. KERENSKY'S LAB. DAY.

218. \_\_\_\_\_ / THE DOCTOR AND  
DOCTOR/ROMANA ROMANA START TO  
into 3-S. PICK DUGGAN UP.  
Fast zoom on SUDDENLY THEY  
ROMANA. FREEZE, LOOKS OF  
HORROR ON THEIR  
219. \_\_\_\_\_ FACES./  
Zoom in on  
SCAROTH. IN FRONT OF THEM  
IS THE COUNT/SCAROTH  
GUN IN HAND. 14'33"

220. \_\_\_\_\_ COUNT You now see me as I truly  
am./  
DOCTOR/ROMANA/  
DUGGAN.

223. \_\_\_\_\_ DOCTOR Very pretty./  
SCAROTH

224. \_\_\_\_\_ COUNT And you will see the culmin-  
ation of my lives' work./  
DOCTOR/ROMANA/  
DUGGAN

225. \_\_\_\_\_ DOCTOR How very fulfilling for you./  
SCAROTH

226. \_\_\_\_\_ COUNT For thousands upon thousands  
of years my various splintered selves  
have been working for this moment.  
And now, with the aid of this device,  
so kindly supplied by the young lady,  
I shall be able to make this equip-  
ment into a fully operational machine./  
DOCTOR/ROMANA/  
DUGGAN. I am well aware/ of the limitations you  
227. \_\_\_\_\_ have built into it, my dear. They  
SCAROTH will not affect the outcome. I shall  
return to my spaceship the moment  
before it exploded and stop myself  
from pressing the button.

227A. \_\_\_\_\_ HE SLOTS THE DEVICE  
INTO A MOUNTING ON  
THE MACHINE AND SETS  
SOME DIALS./  
DOCTOR

227B. \_\_\_\_\_ THE DOCTOR IS CRANING  
HIS NECK TO SEE THE  
SETTINGS.

227B. \_\_\_\_\_ COUNT You will not be able to read  
the settings on these dials, Doctor./  
SCAROTH They will explode as soon as activated.

228. \_\_\_\_\_ Goodbye, Doctor...  
WS



	SCAROTH disappears.	THE COUNT PUTS DOWN THE GUN, STEPS INTO THE MACHINE AND DEMATERIALISES./	M.47. 15'19"
230.	<u>3-S.</u> Dials explode.		
230A.	<u>DOCTOR</u> trying to put out fire.	AS PREDICTED, THE DIALS EXPLODE BEFORE THE DOCTOR CAN GET TO THEM.	
230B.	<u>3-S.</u>	/	15'34"

DUGGAN Well, that's got rid of  
that then. I need a drink!

DOCTOR What! We're going on a  
journey!

DUGGAN Where to?

ROMANA Four hundred million years  
ago.

DUGGAN Where?

THEY ALL RUSH UP  
THE STAIRS.

They exit.

DOCTOR Just don't ask. Come on.

M.48.  
15'46"



SCENE 12A. INT. CORRIDOR OUTSIDE LIBRARY.  
DAY.

372. \_\_\_\_\_ / THE DOOR OPENS AND  
Door. It opens THEY RUN ALONG THE  
and three come CORRIDOR.  
out.

ROMANA But we haven't got the time  
or place co-ordinates, Doctor. Four  
hundred million years ago and the  
whole Earth to choose from is like  
looking for a needle in the corn  
prairies.

DOCTOR The Jagaroth will leave a  
faint trail through time. But we can  
only follow it if we get to the  
Tardis in minutes!

Hold DUGGAN  
AS THE DOCTOR AND  
ROMANA LEAVE FRAME  
DUGGAN STOPS:

DUGGAN Mad! Mad! They're  
absolutely mad!

DUGGAN exits.  
HE DASHES AFTER  
THEM.

TK SEQ.2.

EXT. PARIS STREETS/EXT. MODERN ART GALLERY.  
DAY.

Dur: 01'11"

LS down Champs  
Elysees to Arc  
de Triomphe.

THE DOCTOR AND  
ROMANA WITH DUGGAN  
IN THEIR WAKE,  
BELTING DOWN PARIS  
STREETS ON THEIR  
WAY BACK TO THE  
MODERN ART GALLERY  
TO GET INTO THE  
TARDIS.

DOCTOR/ROMANA  
run towards road.  
Pan to DUGGAN  
starting to run  
across.

DOCTOR/ROMANA/  
DUGGAN running to  
cam. down middle  
of Champs Elysees.

They finish  
crossing road and  
run along railings.

Thru' railings -  
they come rushing  
along road and  
DOCTOR tries to  
stop taxi.

C/A taxis passing.

DOCTOR/ROMANA  
at railings.

More taxis.

MCU DOCTOR

DOCTOR Is no-one interested in  
history?

DOCTOR/ROMANA  
run off again -  
followed by DUGGAN.

DOCTOR/ROMANA  
followed by  
DUGGAN run up  
road to modern  
art gallery.

CU DOCTOR'S hand  
to door handle.



SCENE 14. INT. MODERN ART GALLERY. DAY.

7.

2-S ART LOVERS.  
Widen to see  
DOCTOR/ROMANA/  
DUGGAN enter b/g,  
Tardis R of frame.

/ THERE ARE A REASONABLE  
NUMBER OF PEOPLE IN  
THE GALLERY IN FRONT  
OF THE VARIOUS EXHIBITS.

AT ONE SIDE OF THE  
GALLERY STANDS THE  
TARDIS WITH ITS  
PLAQUE IN FRONT OF  
IT.

TWO ART LOVERS ARE  
DISCUSSING IT.

MAN For me one of the most curious  
things about this piece is its wonder-  
ful afunctionalism. 17'13"

WOMAN Yes, I see what you mean.  
Divorced from its function and seen  
purely as a piece of art, its struct-  
ure of line and colour is curiously  
counterpointed by the redundant  
vestiges of its function.

MAN Since it has no call to be  
here, the art lies in the fact that  
it is here.

Three into  
Tardis.

THE DOCTOR, ROMANA  
AND DUGGAN BELT  
THROUGH THE GALLERY  
AND INTO THE TARDIS.

Tardis disappears.

ALMOST IMMEDIATELY  
IT DEMATERIALISES./

8.

Tight 2-S  
ART LOVERS.

THE TWO VISITORS  
ARE TOTALLY UNPETURBED.

WOMAN Exquisite. Absolutely  
exquisite.

SCENE 15. EXT. EARTH FOUR HUNDRED MILLION YEARS AGO. DAY.

93. WS - Tardis materialises. / THERE IS NO VEGETATION, JUST A BANK OF MUD BESIDE A THICK LUGUBRIOUS POND.
94. Tardis - DOCTOR/ROMANA/DUGGAN out. THE TARDIS MATERIALISES./ THE DOCTOR, ROMANA AND DUGGAN HURRY OUT AND LOOK ABOUT THEM.

DUGGAN Where are we?

DOCTOR This will be the middle of the Atlantic Ocean.

DUGGAN We're standing on land!

ROMANA He's out of his depth.

DOCTOR Duggan, we are where I promised we'd be - four hundred million years back in Earth history.

ROMANA You can see why the Jagaroth wanted to leave.

DOCTOR Yes.

ROMANA Where is the Count?

- 94A. Thru' telescope - the spaceship. TK SEQ.2A. Dur: 00'04" DOCTOR He'll be here. Ah, there's the Jagaroth ship./
- ROMANA TAKES THE TELESCOPE OFF HIM AND LOOKS FOR HERSELF.

DOCTOR The last of the Jagaroth. A vicious, callous, war-like race. The Universe won't miss them.



95.

Bit of spaceship's  
ladder - develop  
to high 3-S.  
Swing down.

THE THREE HAVE NOW  
MOVED CLOSER TO  
THE SPACESHIP.

M.49.  
18'39"  
18'51"

ROMANA You can see why it must  
have exploded.

DOCTOR Yes.

ROMANA It's atmospheric thrust  
motors are disabled. The idiots'll  
try to take off on Warp Drive.

96.

MCU DUGGAN

DOCTOR Yes./

97.

3-S A/B.

DUGGAN That's a spaceship!?!/

THE DOCTOR STOOPS  
DOWN AND SCOOPS UP  
A HANDFUL OF THE  
SOUPLIKE LIQUID IN  
THE POND. HE  
EXAMINES IT CLOSELY.

98.

DUGGAN/DOCTOR

DOCTOR The amniotic fluid from which  
all life on Earth will spring, where  
the amino acids fuse to form minute  
cells, cells which eventually evolve  
into vegetable and animal life -/  
you, Duggan.

DUGGAN I come from that! That  
soup?!

99.

3-S

DOCTOR Yes. Well, not this soup  
exactly./ There is no life in it yet.  
It's waiting for a massive dose of  
radiation.

ROMANA The Jagaroth ship?

100.

DUGGAN

DOCTOR Yes, the explosion that  
caused Scarlioni to splinter in time  
also caused the birth of the human  
race. And that's what's about to  
happen. The birth of life itself./

100A.

3-S

DUGGAN Here. While we watch?/



DOCTOR If we're still watching  
we'll be in dead trouble. We've  
got to stop Scaroth.

DUGGAN Scaroth?

DOCTOR Yes. That's his real name.  
If we don't stop him, the entire  
human race will cease to exist  
instantly.

102. ROMANA Doctor! /  
MS SCAROTH

M.50.  
20'03"

THEY TURN ROUND TO  
SEE THAT SCAROTH  
HAS ARRIVED AND IS  
WALKING TOWARDS THE  
JAGAROTH SHIP.

102A. COUNT Stop! Stop, my brothers! /  
4-S, spaceship In the names of the lives of all of  
ladder f/g. us, stop! /

103. DOCTOR/ROMANA

104. DOCTOR Scaroth! We've got to stop  
him. /  
MS SCAROTH

THE COUNT SEES THEM.

104A. COUNT Keep out of my way! I must  
get to the ship! /  
DOCTOR

104B. DOCTOR No, Scaroth, you can't. /  
SCAROTH

104C. COUNT I am in that ship! I am in  
the warp control cabin. I must stop  
myself pressing the button /  
DOCTOR

104D. DOCTOR No, Scaroth, no! You've  
pressed it once. You've thrown the  
dice once, you don't get a second  
throw. /  
SCAROTH

THEY ARE CIRCLING  
ROUND EACH OTHER,  
THE COUNT STUMBLING  
TOWARDS THE SHIP AND  
THE DOCTOR TRYING TO  
KEEP BETWEEN SCAROTH  
AND THE SHIP.

105. COUNT But I will splinter in time again and all my people will be killed./
- DOCTOR.  
SCAROTH in  
to 2-S.
- DOCTOR No. The explosion that you, in there, are about to trigger off will give birth to the human race. The moment that your race kills itself another is born. That has happened. It will happen.
106. COUNT What do I care/for the human  
MCU SCAROTH race! Scum! The tools of my  
107. salvation!/  
DOCTOR/SCAROTH/  
DUGGAN.
- DOCTOR No, the product of your destruction! History cannot change! It cannot!/  
108. MCU SCAROTH
109. COUNT I will change it!/  
DOCTOR/SCAROTH/  
DUGGAN.  
DUGGAN punches.
- THE COUNT MAKES TO  
KARATE CHOP THE  
DOCTOR, BUT BEFORE  
HE CAN STRIKE  
DUGGAN PUNCHES/  
109A. SCAROTH falls  
onto ground. AND THE COUNT FALLS  
TO THE GROUND.
- 109B. DOCTOR/DUGGAN.
- DOCTOR Duggan! Duggan! Duggan, that was probably the most important punch in history./ 20'57"
111. SCAROTH on  
ground. He  
dematerialises.
- SUDDENLY THE COUNT'S  
BODY DEMATERIALISES./  
112. DOCTOR/DUGGAN
- DOCTOR His time's up. He's gone back to the Chateau./  
112A. ROMANA
- THERE IS A ROAR  
BEHIND THEM.
- ROMANA Let's get back to the  
Tardis./  
112B. DOCTOR/DUGGAN
- DUGGAN The ship! It's about to take off!/  
96. Spaceship.

M.51.  
21'12"

113. DOCTOR About to explode, you mean!  
Come on! /

WS Tardis.  
They run in.

THEY RUN BACK  
TOWARDS THE TARDIS,  
WHILE BEHIND THEM  
THE NOISE FROM THE  
JAGAROTH SHIP  
BUILDS IN INTENSITY.

IN THE NICK OF TIME  
THEY ARRIVE BACK AT  
THE TARDIS AND RUN  
INSIDE.

Tardis dematerial-  
ises.

THE TARDIS DEMATER-  
IALISES AND ALMOST  
IMMEDIATELY THE  
JAGAROTH SHIP GOES  
UP IN A BALL OF  
FIRE AS AT THE  
BEGINNING OF EPISODE  
ONE.

TK SEQ.2B.  
Spaceship takes  
off and explodes.

Dur: 00'18"



SCENE 16. INT. KERENSKY'S LAB. DAY.

231.	HERMANN down stairs and over to bench b/g.	THE LAB IS DESERTED. HERMANN COMES DOWN THE STAIRS WITH A SHEAF OF PAPERS UNDER HIS ARM. HE TAKES THEM TO A BENCH AND STARTS TO GO THROUGH THEM./	21'49"
231A.	COUNT materialises in machine.	AT THAT MOMENT THE COUNT/SCAROTH APPEARS BEHIND HIM IN THE TIME BUBBLE INSIDE THE MACHINE./	
231.	HERMANN turns and reacts.	HERMANN HEARS A NOISE AND TURNS ROUND. IT IS THE FIRST TIME HE HAS SEEN THE COUNT WITHOUT HIS HUMAN MASK AND HE REACTS WITH HORROR./	M.52. 21'59"
231B.	2-S. HERMANN picks up bottle.	HE BACKS AWAY, PICKING UP A LARGE BOTTLE OF CHEMICAL AS HE DOES SO./	
233.	MS COUNT in machine.	THE COUNT IS ALARMED.	
234.	2-S. HERMANN throws bottle. Explosion.	COUNT No, Hermann! No! It's me./ HERMANN HURLS THE BOTTLE AT THE COUNT.	
234A.	WS explosion.	AS THE BOTTLE ENTERS THE TIME FIELD THERE IS A MASSIVE EXPLOSION	
234B.	Storeroom doorway collapsing.	WHICH WRECKS THE ENTIRE LAB. IT IS SAFE TO ASSUME THAT NEITHER OF THEM	
234C.	Whiteout.	SURVIVE.	

TK SEQ.3.

EXT. EIFFEL TOWER. DAY.

Dur:

3-S

/ THE DOCTOR, ROMANA  
AND DUGGAN LOOKING  
OUT OVER PARIS.

DUGGAN IS REACTING  
TO SOMETHING THE  
DOCTOR HAS SAID.

DUGGAN The one nearest the wall?

22'18"

DOCTOR Mmm. It was the only one  
that wasn't damaged in the fire.

DUGGAN But it's a fake! You can't  
hang a fake Mona Lisa in the Louvre!

ROMANA How can it be a fake if  
Leonardo painted it?

DUGGAN With the words "This is a  
fake" written under the paintwork?  
In felt tip?

ROMANA That doesn't affect what it  
looks like.

DUGGAN

DUGGAN It doesn't matter what it  
looks like.

DOCTOR

DOCTOR Doesn't it? Some people  
would say that was the whole point  
of painting./

DUGGAN

DUGGAN They'll find out. They'll  
X-ray it.

DOCTOR

DOCTOR Serves them right. If they  
have to X-ray it to find out if it's  
good or not you might as well have  
painting by computer./

3-S

ROMANA Like we have at home.

DOCTOR Mmm.

DUGGAN Home?

DOCTOR Mmm.

DUGGAN Yes, where do you two come from?

DOCTOR From? Well, I suppose the best way to find out where you come from is to find out where you're going and work backwards./

DUGGAN

DUGGAN Where are you going?/

DOCTOR

DOCTOR I don't know./

ROMANA

ROMANA Nor do I./

DUGGAN

3-S. Hold on DUGGAN.

DOCTOR Goodbye!

THE DOCTOR AND ROMANA TURN AND WALK OFF.

Pan DUGGAN to kiosk. He buys postcard.

C/A postcard.

Pan DUGGAN to edge - he looks down.

VLS DOCTOR/ROMANA They look up and wave.

DUGGAN SHRUGS AND GOES OVER TO THE KIOSK. HE SMILES. HE BUYS A POSTCARD OF THE MONA LISA.

HE GOES TO THE EDGE OF THE PLATFORM AND LOOKS DOWN./

THE TWO TINY FIGURES AT THE FOOT OF THE TOWER TURN AND WAVE.

DOCTOR Bye bye, Duggan./

DUGGAN waves back.

DUGGAN WAVES./

VLS DOCTOR/ROMANA. Widen to panorama.

THE TINY FIGURE WALK INTO THE DISTANCE.

M.53.  
23'54"





TK SEQ.4.

Closing titles with music.

Dur: 00'50"

S/I TJs

1. Doctor Who  
TOM BAKER
2. Romana  
LALLA WARD
3. Count  
JULIAN GLOVER
4. Countess  
CATHERINE SCHELL
5. Duggan  
TOM CHADBON
6. Kerensky  
DAVID GRAHAM
7. Hermann  
KEVIN FLOOD
8. Art Gallery Visitors  
ELEANOR BRON  
JOHN CLEESE
9. Incidental Music  
DUDLEY SIMPSON  
Special Sound  
DICK MILLS
10. Production Assistant  
ROSEMARY CROWSON  
Production Unit Manager  
JOHN NATHAN-TURNER  
Director's Assistant  
JANE WELLESLEY  
Assistant Floor Manager  
CAROL SCOTT



11. Film Cameraman  
JOHN WALKER  
Film Recordist  
GRAHAM BEDWELL  
Film Editor  
JOHN GREGORY
12. Studio Lighting  
MIKE JEFFERIES  
Studio Sound  
ANTHONY PHILPOT  
Technical Manager  
JOHN DEAN  
Senior Cameraman  
ALEC WHEAL
13. Visual Effects Designer  
IAN SCOONES  
Electronic Effects  
DAVE JERVIS  
Vision Mixer  
NIGEL FINNIS  
Video-Tape Editor  
ROD WALDRON
14. Costume Designer  
DOREEN JAMES  
Make-up Artist  
JEAN STEWARD
15. Script Editor  
DOUGLAS ADAMS
16. Designer  
RICHARD McMANAN-SMITH
17. Producer  
GRAHAM WILLIAMS
18. Directed by  
MICHAEL HAYES  
(c) BBC 1979

Duration of programme: 25'09"

25'07"  
Music  
Ends.